

EDITION GUTHEIL

COMPOSITIONS

POUR LE

VIOLON

AVEC ACCOMPAGNEMENT DE PIANO

2^{me} SUITE.

№	R. C.	№	R. C.
Савъ, Н. Ф. Изъ альбома любителя. Три пьесы:			
*40. № 1. Речитативъ и Каватина изъ 2-го дѣйствія оперы: „Юдифь“ А. Н. Сѣрова		70. Léonard, H. L'Etoile du soir. Romance de l'Op.: „Tannhäuser de Wagner“	
*41. — „ 2. Три мотива изъ оперы: „Рогнеда“, А. Н. Сѣрова		71. Ernst, H. Op. 10 № 3. Elégie	1 75
*42. — „ 3. Air Valaque		72. Delibes, L. Sylvia. Barcarolle et Pizzicati	
*43. Taneeff, S. Cantabile de Krause.		73. Faure, G. Op. 16. Berceuse.	
44. Verdi, G. Solo de l'opéra: „La Traviata.	1 10	74. Svendsen, J. Op. 26. Romanze	2 10
*45. Верстовскій, А. Попури изъ оперы: „Аскольдова могила“, для одной скрипки.		*75. Jzycki, V. Op. 3. Mazurka	
*46. — Попури изъ оперы „Громобой“ для одной скрипки		76. Nesvera, J. Op. 25. Berceuse	
47. Wieniawski, H. Op. 17. Légende.		77. Reber. La Berceuse	
48. Raff, J. Op. 85 № 3. Cavatine		78. Scharwenka, X. Op. 3 № 1. Polnischer Nationaltanz	
49. Gounod, Ch. Méditation sur le 1-re Prélude de Bach .		*79. Glinka, M. Séparation. Nocturne (p. H. Ritter).	
*50. Лорелъ, К. Воспоминаніе о В. И. Радивилова		80. Schumann, R. Traumerei. Am Camin	1 10
51. Braga, G. Serenata. Légende Valaque par A. Pollitzer		81. Beriot, C. Op. 100. Scène de ballet	
*52. Рашъ, М. Невозвратное время. Армянскій вальсъ .		82. Chopin, F. Op. 35. Marche funèbre	
*53. Шубертъ, В. Соло для виолонч. изъ балета: „Золотая рыбка“, Л. Минкуса.		83. Hauser, M. Op. 5. Mes adieux à Varsovie. Nocturne .	
54. Ивановичъ, И. Дунайскія волны. Вальсъ		84. Pierné, G. Op. 7. Sérénade.	
55. Renard, F. Berceuse.		85. Wagner, R. Albumblatt. Bearb. v. Wilhelmj.	
*56. Эйхгорнъ, А. Вдохновеніе. Люб. Туркестанск. вальсъ .		86. Mascagni, P. Intermezzo sinfonico de l'Opéra: „Cavalleria rusticana“	
57. Vieuxtemps, H. Op. 22 № 3. Rêverie. Adagio.		87. Beriot, C. Op. 1. Air varié № 1. D-moll.	2 45
58. Zarzycki, A. Op. 26. Mazurka		88. Vieuxtemps, H. Op. 22 № 2. Air varié	
59. Ries, F. Op. 27. Romanze aus der 2-ten Violin-Suite .		*89. Davidoff, Ch. Op. 23. Romance sans paroles. Transc par Auer	
60. Sarasate, P. Spanische Tänze. Heft 1. 2. 3. à		90. Smith, S. Op. 31. Chanson russe	
61. — Nocturne Op. 9 № 2, de Chopin.		91. Offenbach, J. Op. 24. La musette. Transc. par A. Grünwald	
62. Thomé, F. Op. 70. Andante religioso.	1 75	92. Gounod, Ch. Hymne à Sainte Cécile	
*63. Pabst, P. Cavatina.		93. Thomé, F. Op. 29. Sous la feuillée	
64. Wieniawski, H. Op. 19. Deux Mazurkas caractéris: .		94. Delibes, L. Coppelia. Valse lente	
*65. Resch, J. Heimliche Liebe. Gavotte.			
*66. Штраусъ, I. Op. 288. Персидскій маршъ			
67. Thomé, F. Berceuse			
*68. Штраусъ, I. Op. 288. Персидскій маршъ (для 2-хъ скрипокъ)			
*69. Resch, J. Frauen-Huldigung. Gavotte.			

* Propriete de l'éditeur

„A. Guthell“ Moscou

AIR VARIÉ

Par C. de BERIOT, Op. 1

VIOLON. *Risoluto.* *Solo. tr* *Cadenza ad lib.*

PIANO. *Tutti.* *ff* *frem.* *fz* *fz* *fz*

THÈME *p* *Andante.* $\text{♩} = 92$. M. de M. *Psempre legato*

tr *cresc.* 1.

First system of a musical score. It features a treble and bass staff. The treble staff has a first ending bracket labeled '2.' and a 'Tutti.' marking. The bass staff has dynamic markings *f*, *fz*, *fz*, *fz*, and *fz*.

Second system of a musical score. The treble staff is marked 'Var. 1.' and contains a trill. The bass staff has a dynamic marking *p*.

Third system of a musical score. It features a treble and bass staff with various musical notations.

Fourth system of a musical score. The treble staff has a first ending bracket labeled '1.' and a dynamic marking *p*. The bass staff has a dynamic marking *cresc.* and a first ending bracket labeled '1.'

Fifth system of a musical score. It features a treble and bass staff. The treble staff has a first ending bracket labeled '2.' and a second ending bracket labeled '2.'. The bass staff has a dynamic marking *f* and a first ending bracket labeled '2.'.

Var. 2.

The musical score is written for a violin and piano. It consists of six systems of music. The first system shows a melodic line in the violin and a piano accompaniment. The second system is labeled 'Var. 3.' and features a more complex piano accompaniment. The third system continues the piano accompaniment. The fourth system is labeled 'Tutti.' and features a strong piano accompaniment. The fifth system continues the piano accompaniment. The sixth system is the final system on the page.

Var. 3. *p*

f

8.....

p

f

p

Tutti.

f

fz

[illegible]

The image displays a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and is in 3/4 time, key of B-flat major. It consists of three systems of music. The first system begins with a forte (f) dynamic marking. The second system includes the tempo marking 'a tempo'. The third system shows the end of the piece with a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Tutti.

f

fz

f

Var. 5.

pp

p

pp

cresc.

tr

f

dim.

tr

p

Tutti.

mf

p

Var. 6

f

Tutti.

f

8.....

Var. 7.

pp

Sopra.

This musical score is for a piano and violin duo, spanning measures 1 to 16. The key signature has one flat (B-flat), and the time signature is 2/4. The piano part is written in grand staff (treble and bass clefs), and the violin part is in a single treble clef. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system (measures 1-4) features a piano introduction with a *p* dynamic. The second system (measures 5-8) begins with a *f* dynamic for both instruments. The third system (measures 9-12) includes first and second endings, with a *dim.* marking in measure 10. The fourth system (measures 13-16) concludes with a *pp* marking in measure 14, a *fz* marking in measure 15, and a *Fine.* marking in measure 16. A tremolo marking (*trem.*) is present in the piano bass line in measure 15.

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